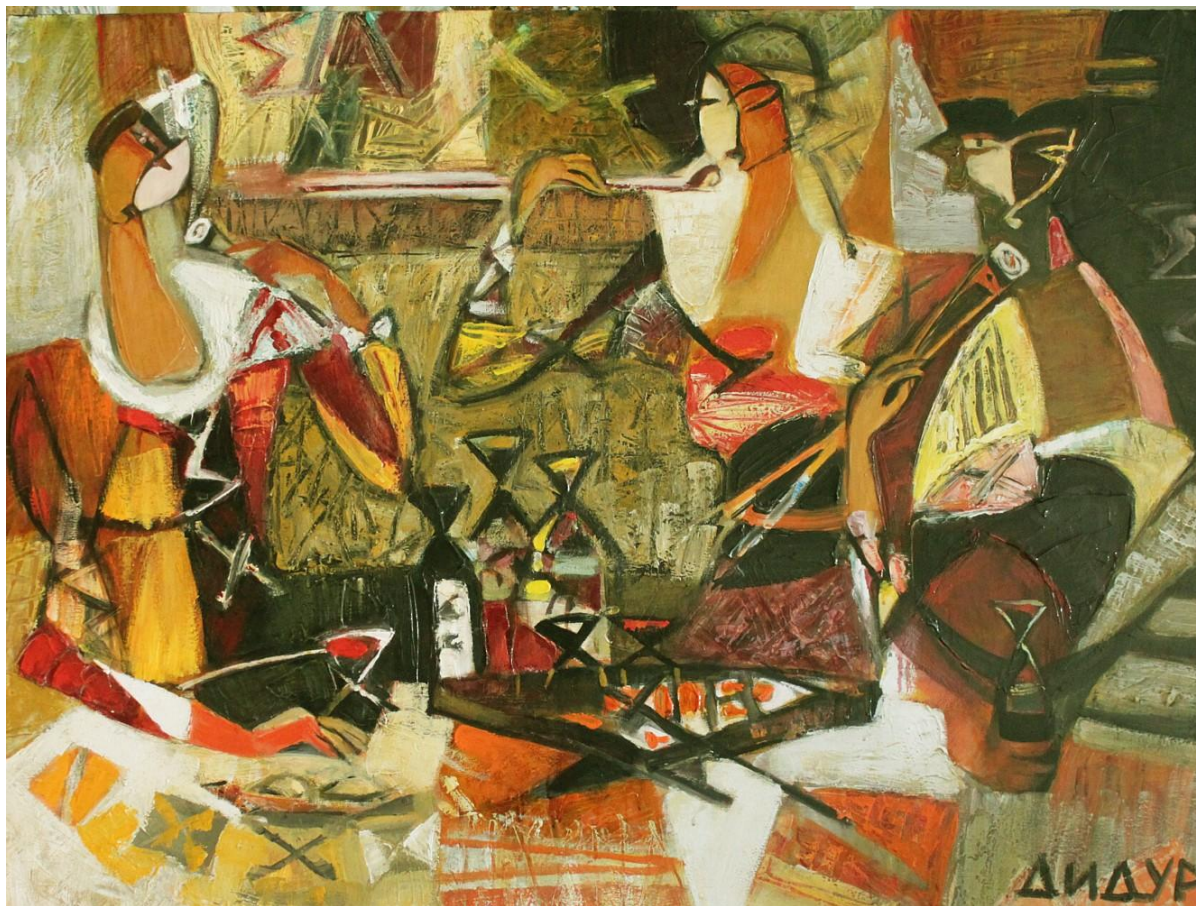


In her art Galya Didur is a poet and a romantic



The creative activity of Galya Didur reminds me of a hard nut: under the superficial subject layer one discovers another layer of more sophisticated, coded metaphors, symbols and associations. All that concerns the depths of the matter, but the picture's space has more than one dimension, and the most important of them - the unseen and impalpable spirituality.

The figurative means of the artist are not simple either. The graduate of Kharkov school, Galya Didur avoids any extravagant innovations and as a rule, uses a direct and understandable language. But, digging deeper, we divine a more complex structure 'root system' of which stems from the poetic romanticism and neo-symbolism, while the crown reaches the knowledge-overloaded contemporary esthetic consciousness.

The conflict resolves itself by means of the monumental-decorative art with its specific relativity of figurative images. Galya - is a born monumental artist. The panoramic mass compositions in Jerusalem scenery are more natural to imagine as wall frescoes rather than in easel version. Even more so in the works on Biblical subject ('Jacob's dream', 'Solomon and the Queen of Sheba', 'The destruction of the Temple' and others), which attract attention by their free, improvised manner of painting and a spontaneous artistry of texture.



The dome fresco in the lobby of « Malikat Sheva' hotel » in Eilat is a striking phenomenon of monumental-decorative art in Israel. When analyzing this work of art, we can look at few different aspects.

First of all – its scale. The diameter of the dome is 10 meters, the total area is 100 square meters, whilst the height is 18 meters. All these figures might not be directly linked to the artistic merits of the work, but they do give some idea about the scale of the difficulties the artist had to overcome. Secondly, 'The meeting King Solomon and the Queen of Sheba'- is the theme, creatively perceived and actively experienced by the artist.

On one hand the subject links our contemporary reality with the national history and ancient traditions, on the other - it is naturally connected with the name of the hotel, historic monuments of Eilat and its vicinity, historic personalities and events which took place on this land.



The third aspect is the figurative style chosen by the artist to fulfill her objective. The artist chose to use the easily understood figurative narrative, based on the strong classical art traditions, adjusting them in the spirit of the contemporary esthetic approach rather than repeating them. Besides she had to take into account the uniqueness of figurative means usually used in monumental-decorative art rather than in the easel one – flatness of space resolutions, the rhythm of the composition, the wholeness of the drawing and the color scheme, etc.

A decisive dissociation from the literary life-likeness together with art culture, the sense of good measure, taste and tact result in a free and

artistic manner of performance. The monumental grandeur of the scenes goes together well with elegance and the inborn dignity of each character. All these qualities convey the essence of a historic era no less than the certain details of the picture. The result is the utter persuasiveness and historic certainty of the depicted procession and its participants, and all that without any pedantic tie to archeological accuracy. Artistry – that is most likely a key notion that opens the door into the creative world of Galya Didur.

Everythin or nearly everything that takes place in the imagination of the artist, and therefore in her pictures – is a theatre, a fancy-dress action, which effaces the difference between the actors and the spectators, both in the picture and in ourselves. In this world, so strange and so human at the same time, the artist sets herself free from scholar rules of figurative likeness, while her art acquires a rich and festive tonality. But as always, Galya Didur has her own special feature - behind a careless festivity one discerns an intonation of hidden sadness on the part of the actors, who create the images of the world turned over....

The reflections of this duality can be found in her other works – the portraits, still-lives, genre compositions and urban landscapes. They are as accurate as in real life, but at the same time they possess some elusive qualities, hardly noticeable displacements in time and space which slightly change the image of the objective world – and that what makes the mystery of creative transformation.

In her art Galya Didur is a poet and a romantic, but first of all she is a professional of the highest level. And she works not by instinct, but equipped with a rich creative experience. The artist knows only too well what she is seeking, what she wants, what she strives for – and that knowledge steers her creative ship towards the Bay of Success.

Gregory Ostrovski
Doctor of art, professor Tel-Aviv